

Bread Loaf

WRITERS' CONFERENCE

AUGUST 14-25, 2002



The Bread Loaf Writers' Conference

August 14-25, 2002

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Visit Bread Loaf on the internet:
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The Bread Loaf Writers' Conference is one of ten summer programs offered at Middlebury College. Others include the Language Schools of Arabic, Chinese, French, German, Italian, Japanese, Russian, and Spanish; and the Bread Loaf School of English in Vermont; Oxford, England; Santa Fe, New Mexico; and Juneau, Alaska.

Middlebury College complies with applicable provisions of state and federal law which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability.

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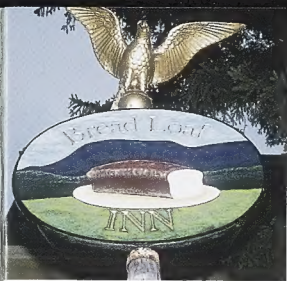
Edward Brown:
Cover and principal
photography.

Richard Allnutt:
Nancy Mendoza, page 1;
Ning Cabiles, page 11.

Robin Allnutt:
Dimitar Kenarov
& William Meredith,
page 1.

David Rhinelander:
May Sarton, page 6;
Robert Frost, page 7.

Erik Borg:
Toni Morrison, page 7.



Director's Note

The Bread Loaf Writers' Conference is one of America's most valuable literary institutions. For more than 75 years, the workshops, lectures, and classes, held in the shadow of the Green Mountains, have introduced generations of participants to rigorous practical and theoretical approaches to the craft of writing, and given America itself proven models of literary instruction. Bread Loaf is not a retreat—not a place to work in solitude. Instead it provides a stimulating community of diverse voices in which we test our own assumptions regarding literature and seek advice about our progress as writers.

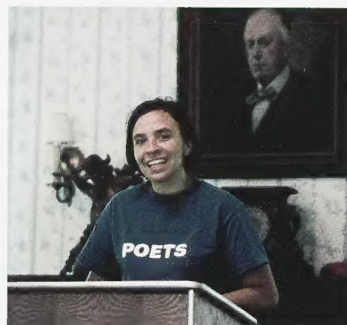
In August we will again welcome more than two hundred talented writers to the historic Bread Loaf Inn, along with our distinguished faculty, and many agents and editors from major publishing houses and literary firms.

Come prepared to join fully in the busy schedule and to enjoy the beauty of the wilderness setting. No one who has done so has failed to be inspired, encouraged, or changed by Bread Loaf.

I look forward to meeting all of you who will attend the Conference. Until then I hope you will feel free to contact Devon, Noreen, or me should you have any questions.

Michael Collier

MICHAEL COLLIER
Director



From top to bottom:
Director Michael Collier at the
Robert Frost picnic; contributor
Nancy Mendoza at a Blue Parlor
reading; contributor Dimiter
Kenarov and poet William
Meredith.

Bread Loaf Writers' Conference



The Program

Writing workshops in fiction, poetry, and nonfiction are the core of the curriculum. Each faculty member conducts a small workshop, most often of ten contributors, meeting for five two-hour sessions over the course of the Conference. All participants also meet individually with their workshop leader to amplify and refine what was said in the workshop itself.

Faculty give lectures on writerly issues, and one-hour classes on specific aspects of craft. Readings by faculty and guests are scheduled in the Little Theatre throughout the day and into the night.

We offer many opportunities for you to inform yourself about the world of publishing. Early in the Conference, guest editors and agents give overviews of the industry, describing the functions of agents and literary editors, answering questions, and offering guidelines on how to submit book proposals and full-length manuscripts. You may sign up to meet with an editor or agent in small groups.

Magazine editors, publicists, grant specialists, and other guests offer a range of presentations on topics related to publishing.



The schedule varies, but most days look something like this:

7 A.M.	breakfast
9 A.M.	faculty lecture
10:10 A.M.- 12:10 P.M.	workshops/preparation time (alternating days)
1 P.M.	lunch
2:30-3:30 P.M.	craft classes
4:15 P.M.	reading or guest speaker
5:30 P.M.	guest presentation
6:30 P.M.	dinner
8:15 P.M.	reading
9:30 P.M.	coffee reception

Workshop meetings take precedence, but hikes, meetings with editors and agents, individual conferences with faculty, and other activities may be scheduled simultaneously with lectures and readings. With so many tempting options, Bread Loafers sometimes take a few days to realize they have to pace themselves.





Opposite page: Stacey D'Erasmus, a fellow in fiction, gives feedback to contributor Lindsay Ahl.
Above: Contributor Monua Janah and Amy Holman, director of Literary Horizons.
Below: Michael Collier's poetry workshop.



OUR GUESTS IN 2002 WILL INCLUDE:

Miriam Altshuler, Literary Agent, Miriam Altshuler Literary Agency
Esmond Harmsworth, Literary Agent, Zachary Shuster Harmsworth Agency
Amy Holman, Director, Literary Horizons, Poets & Writers
Alane Mason, Editor, W.W. Norton
Fiona McCrae, Editor-in-Chief, Graywolf Press
Anton Mueller, Editor, Houghton Mifflin
Jordan Pavlin, Editor, Alfred A. Knopf
Martha Rhodes, Editor and Publisher, Four Way Books
Denise Roy, Editor, Simon and Schuster
Jodee Rubins, Managing Editor, *New England Review*
Janet Silver, Editor-in-Chief, Houghton Mifflin
Carol Houck Smith, Editor-at-Large, W. W. Norton

At Bread Loaf, writing is both exalted and made to seem possible.

*Karen Olsson
Austin, Texas*

In his craft class on subtext in fiction, David Shields presented concrete examples of abstract notions. In medicine, we'd call it a skills lab. With David, it wasn't abstract talk about inadequate ventilation; it was, "Hold the trachea like this."

*Paul Austin
Durham, North Carolina*





Location

For those who enjoy outdoor life, Bread Loaf is ideally located at the edge of the Green Mountain Forest in Ripton, Vermont. A junction with the Long Trail, which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike up Route 125. The campus also offers many opportunities for recreation: volleyball and clay tennis courts, a softball and soccer playing field, jogging and hiking trails, and the bracing water of Johnson Pond. A beach at Lake Dunmore is twelve

miles away, and Lake Pleiad is a quarter-mile down the Long Trail. In nearby Middlebury you can find country auctions, antique shops, a state crafts center, a fine museum, a movie theater, and riding and golf facilities. The elevation at Bread Loaf is 1500 feet above sea level. From the west, the campus can be reached by turning off Vermont Route 7 in East Middlebury, taking Route 125 up the mountain. From the east, turn off Vermont Route 100 onto Route 125. You'll know you have arrived when you see the ochre-colored Inn and its cluster of cottages.





What did I like about the workshop with David Baker? Its pacing, its rigor, its range, its clarity, its attention to vision and voice as well as craft. We were able to attend to the broader issues of poetic authority in addition to offering workmanlike suggestions on diction, syntax, architecture, argument.

*Jody Bolz
Bethesda, Maryland*

The days I spent at Bread Loaf were at once mind-numbing and intensely motivating. How does one measure such an experience? It was akin to setting one's foot upon a continent for the very first time.

*Holly Harden
Scandia, Minnesota*

Ellen Bryant Voigt approached our work in a way that was instructive to all participants, not just the person whose poetry was being critiqued. She is an exacting teacher who is always encouraging but not "easy" on the work.

*Judy Grey
Monkton, Maryland*



Clockwise from bottom left:
A break on the Bread Loaf lawn; a workshop meets in front of Tamarack; the front porch of the Bread Loaf Inn, a popular gathering place.





History

Bread Loaf is the oldest writers' conference in America. Since 1926—a generation before “creative writing” became a course of study in educational settings—it has convened in mid-August at the Bread Loaf campus of Middlebury College.

Set in the Green Mountain National Forest in Ripton, Vermont, the land was acquired in the nineteenth century by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. He added a cupola and three-story wings to an existing Victorian farmhouse, and built a series of cottages to house his summer guests. Ultimately, Battell purchased more than 30,000 acres of forest and farmland in the mountains, and in 1915, willed all of it to Middlebury College. The College established a graduate school of English and American literature—still in session for six weeks every summer—and housed it on the Bread Loaf campus.

The impulse to establish the “Conferences on Writing” came initially from Robert Frost, who loved the inspiring setting. Willa Cather, Katherine Lee Bates, and Louis Untermeyer—all of whom taught at the School of English in 1922—also suggested that the campus be used for a writers' conference when it was vacant at the end of each August. The idea took hold. At Middlebury College's



request, the young editor John Farrar organized a teaching staff and program.

The writers John Farrar attracted to the campus in the first few years—among them Stephen Vincent Benét and Hervey Allen—helped establish the reputation of what came to be called the Bread Loaf Writers' Conference. They were followed by a long line of writers with established reputations, as well as writers in more formative years, for whom Bread Loaf was a source of encouragement.

The buildings at Bread Loaf have been modernized in the years since Joseph Battell stood near the horse-block, welcoming guests as they alighted from carriages. The old stage route up the steep pitches and hairpin twists of the Ripton Gorge has been paved. Despite concessions to convenience, the campus has changed little in the last half century. The old wood-shingled Bread Loaf Inn, the huge



Barn with its fieldstone fireplace, the outlying buildings with their porches and wicker chairs, the stillness of the surrounding forest—all are much as they were in 1926 when the Conference began.

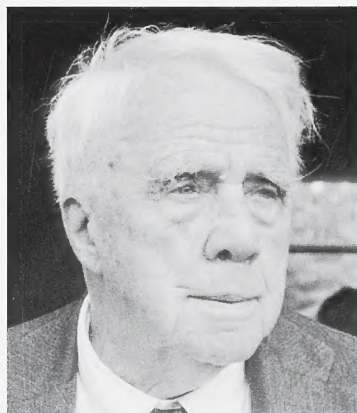
[Historical facts are taken from *The First Thirty Years* by Theodore Morrison and *Whose Woods These Are* by David Haward Bain and Mary Smyth Duffy.]



Bread Loaf has long attracted writers with established reputations. Stephen Vincent Benét, Robert Frost, John Crowe Ransom, Wallace Stegner, Josephine Johnson, Katherine Ann Porter, Archibald Macleish, William Carlos Williams, W. H. Auden, Isaac Asimov, Shirley Jackson, Ralph Ellison, and Robert Hayden are among those who have taught at the Conference. More recently, Howard Nemerov, John Gardner, Stanley Elkin, Anthony Hecht, Gail Godwin, John Irving, Donald Justice, Rosellen Brown, William Maxwell, Louise Glück, William Meredith, Maxine Kumin, Grace Paley, Mark Strand, Andrea Barrett, and Edward Hirsch have taught and lectured at Bread Loaf.

Most writers attend Bread Loaf before their work is well known. Carson McCullers, Eudora Welty, Theodore Roethke, Howard Fast, Elizabeth Spencer, May Swenson, Dan Wakefield, Anne Sexton, Joan Didion, Toni Morrison, Tim O'Brien, Rita Dove, Walter Mosley, Richard Ford, Carolyn Forché, Francine Prose, Linda Pastan, Amy Hempel, and Julia Alvarez are among the many writers who came to Bread Loaf early in their writing careers.

For a selected list of Bread Loaf faculty since 1926, visit our Web page, at www.middlebury.edu/~blwc.



Opposite page, top: 1940 Fellows, including Eudora Welty, John Ciardi (upper left), and Carson McCullers (lower right), with Louis Untermeyer and Director Theodore Morrison (center).

Opposite page, bottom: May Sarton, early 1950's.

This page, top: Robert Frost, "the Godfather of Bread Loaf," 1961.

This page, bottom: Toni Morrison, faculty 1976.

I came away from Bread Loaf with everything I'd hoped for, and more. New skills, and a fresh perspective on my work. Knowledge about the world of publishing. Valuable contacts and invitations to send work. A big bagful of wonderful books. Words echoing in my head. And most of all, writing friends from all over North America.

*Susan Olding
Kingston, Ontario*





General Information

LODGING AND MEALS

Bread Loafers are housed on the mountain campus of Middlebury College, in the Bread Loaf Inn and its cluster of cottages and buildings. Most rooms are doubles and baths are shared. We make every effort to ensure that roommates will be compatible, and in fact, some lifelong friendships have developed between Bread Loaf roommates.

All buildings are within walking distance of the center of the campus, but some are farther from that center than others. We ask admitted Bread Loafers if they plan to bring a car, so we can arrange accommodations suitably. A list of local rentals is available to those who prefer off-campus housing.

Meals are served in the dining room of the Inn. There's a well-stocked salad bar, and vegetarian options are available. Bread Loafers who live off-campus may pay for individual meals in the Inn; there is also a snack bar in the Barn.

Bread Loaf is a smoke-free campus. Vermont State Law prohibits smoking in any building on campus, including dormitories.

THE LIBRARY AND "APPLE CELLAR"

The Davison Memorial Library at Bread Loaf hosts a collection of literature, reference books, and reserve shelves. The downstairs "Apple Cellar" is a full-featured computer room (both Macintosh and IBM platforms), including printers and Internet connections for writing, research, and e-mail. Some zip disk drives are available, and a computer technician is on site most days to help with any questions.

APPLICATION AND ADMISSION

You may apply to the Conference by submitting a sample of original work and an application form. Acceptance is based on the strength and promise of the writing sample and the admission board's judgment that the applicant will benefit from the Conference. The workshops are designed to accommodate both published writers and those in the early stages of promising careers. For the 2001 Conference, we accepted 25% of general applicants; 10% of those who applied for financial aid received an award.

We cannot enroll anyone for less than the full 11 days of the Conference. Applicants must be at least 18 years of age.

There is no application fee.

SUBMITTING A MANUSCRIPT

■ Applicants should submit a manuscript of unpublished work in progress for consideration by our admissions board: up to 25 pages of fiction or nonfiction, or up to 10 pages of poetry. All manuscripts must be double-spaced with margins of at least 1.25". Your name should be on each page. No staples, please.

■ Include a one-page synopsis if your manuscript is excerpted from a longer project.

■ Applicants should send their strongest unpublished work. Those accepted will have an opportunity to send a replacement manuscript for workshop critique; more information will be included in letters of acceptance.

■ Please do not send children's or young adult literature, newspaper journalism, or academic writing.

■ You may enclose a self-addressed, stamped postcard if you would like us to acknowledge receipt of your application. Due to the volume of applications received,

we are unable to return supporting materials.

■ Fax and e-mail submissions are not accepted.

GENERAL APPLICATIONS

General applications must be postmarked by April 20. (If you are applying for financial aid, please see that deadline below.) Notification letters will be mailed on May 20. We encourage you to apply as early as possible.

General applications postmarked after April 20 will be considered for a position on the waiting list only. In this case, letters of notification are sent on a rolling basis.

FINANCIAL AID

Financial aid applications must be postmarked by March 1. Notification letters will be mailed on June 7.

Thanks to the generous support of Middlebury College and to an endowment fund established by past Bread Loafers and other donors, we are able to offer three types of financial aid: fellowships, tuition scholarships, and work-study scholarships. We award financial aid in recognition of published work or literary promise; financial need has no bearing on our decisions. The awards must be used in the year they are granted. An applicant may receive a fellowship, tuition scholarship, or work-study scholarship only once in a given genre.

FELLOWSHIPS

To be considered for a fellowship, applicants should have published one book (and not more than two) within the last four years, in the genre in which they are applying. At Bread Loaf, each fellow gives a reading from his or her own work and may also offer a one-hour class on some aspect of

craft. (Proposals for these classes are solicited from fellows after they are admitted.) Each fellow is assigned to a workshop and may be asked to assist the faculty member.

Fellowships cover full tuition, room, and board at the Conference (\$1,850).

With your application for a fellowship, please include a copy of your book (your most recent one, if you have published two). Galleys or proofs are acceptable, but your book must be in print by the time of the Conference. Since fellows' work is not critiqued in workshops or by faculty, there is no need to submit a manuscript in progress.

Please do not send chapbooks, self-published books, books for which you have served as coauthor or editor, academic work, children's or young adult literature, or "how to" books.

TUITION SCHOLARSHIPS

Tuition scholarships are awarded to writers who are actively publishing original work in distinguished magazines and literary periodicals, such as *Poetry*, *Callaloo*, *Atlantic Monthly*, *New England Review*, and *Threepenny Review*, or who have received recognition such as the "Discovery"/The Nation Award or a National Endowment for the Arts Fellowship. Tuition scholars cannot have published a book in the genre in which they are applying.

Tuition scholarships cover tuition at the Conference (\$1,206).

Along with your application, please include photocopies of work that has been published within the last two years. Since tuition scholars are contributors in workshops, please also include unpublished work according to the guidelines for submitting manuscripts.

WORK-STUDY SCHOLARSHIPS

Work-study scholarships are awarded to applicants whose writ-

ing shows exceptional promise.

At Bread Loaf, recipients work as waiters in the dining room. Food preparation is not involved, and previous experience is not required. The work is physically quite demanding, however, so candidates should be in very good physical condition. Scholarship recipients who have physical disabilities which preclude them from working as waiters will be assigned to alternative work positions.

Work-study scholars earn their room and board (\$644), and the scholarship covers full tuition at the Conference (\$1,206). To secure a place, a deposit of \$200 is required of work-study scholars at the time of acceptance. This deposit is returned at the end of the Conference.

Please follow the regular guidelines for submitting manuscripts.

AUDITORS

If you would prefer to come to the Conference without bringing a manuscript, you may apply as an auditor. Admission will be offered to individuals who are beginning to write, but who do not have a manuscript ready for close criticism; to teachers of writing; to those involved in editorial work; and to those who simply wish to learn about contemporary writing and publishing. Auditors participate in workshops and, with the exception of the private manuscript critiques, in all aspects of the Conference.

PAYMENT INFORMATION

At the time of admission, we require a nonrefundable deposit (fellows excepted) of \$200. The deposit will be applied to your total charges; we will bill you for the balance in June. No refund of fees will be made for people who must leave the Conference early. There is no application fee.

Application and Notification Schedule

General Application Deadlines

Application	April 20
Notification	May 20

Financial Aid Deadlines

Application	March 1
Notification	June 7

*Please note date changes
from previous years.*

*Materials must be post-
marked by the dates above.*

FEES

CONTRIBUTOR

Tuition: 1,206
Room/Board: 644
Total: 1,850

AUDITOR

Tuition: 1,132
Room/Board: 644
Total: 1,776



Faculty

NONFICTION

Ted Conover's *Newjack*:

Guarding Sing Sing describes his rookie year as a corrections officer inside storied Sing Sing prison. Winner of the 2000 National Book Critics Circle Award for non-fiction and finalist for the Pulitzer Prize, *Newjack* was excerpted in the *New Yorker* and banned by the New York State Department of Correctional Services. Conover, whose writings are frequently based on first-hand participation, is also the author of the nonfiction narratives *Rolling Nowhere: Riding the Rails with America's Hoboes*, *Coyotes*, and *Whiteout*. He contributes to the *New York Times Magazine* and many other publications. He lives in Riverdale, New York.



Ted Conover



Terry Tempest Williams



David Bradley



Vikram Chandra

Terry Tempest Williams's

most recent book is *Red: Passion and Patience in the Desert*. *Refuge: An Unnatural History of Family and Space* is a classic of environmental literature. Her other books include *Pieces of White Shell*, *Coyote's Canyon*, *An Unspoken Hunger*, *Desert Quartet*, and *Leap*. Her work has appeared in the *New Yorker*, the *Nation*, *Outside*, *Audubon*, *Parabola*, the *Utne Reader*, the *Iowa Review*, and *Best*

American Essays. She has been a fellow of the Guggenheim and Lannan foundations and a recipient of the Lila Wallace-Reader's Digest Award. She lives with her husband, Brooke Williams, in Grand Country, Utah.

FICTION

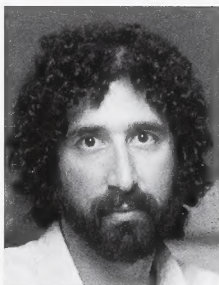
David Bradley is the author of two novels, *South Street* and *The Chaneyville Incident*, which was awarded the 1982 PEN/Faulkner Award and an Academy Award from the American Academy and Institute of Arts and Letters. His nonfiction has appeared in *Esquire*, *Redbook*, the *New York Times*, the *Los Angeles Times*, and the *New Yorker*. A recipient of Guggenheim and NEA fellowships, Bradley has recently taught in the MFA Program at the University of Oregon and at the Michener Center For Writers at the University of Texas, Austin. He is currently completing a nonfiction book, *The Bondage Hypothesis: Meditations on Race, History and America*.

Vikram Chandra's novel *Red Earth and Pouring Rain* and his story collection *Love and Longing in Bombay* won Commonwealth Writers Prizes for Best First Book and Best Book (Eurasia region) respec-

tively. *Love and Longing in Bombay* was short-listed for the Guardian Fiction Prize; it was included in "Notable Books of 1997" by the *New York Times Book Review*, "Best Books of the Year" by the *Independent* (London), and "Best Books of the Year" by the *Guardian* (London). His work has been published in the *Paris Review* and the *New Yorker* and has been translated into eleven languages. He currently divides his time between Bombay and Washington, DC, where he teaches creative writing at George Washington University.

Robert Cohen is the author of three novels: *Inspired Sleep*, *The Here and Now*, and *The Organ Builder*; and a collection of stories, *The Varieties of Romantic Experience*. His work has appeared in *Harper's*, the *Paris Review*, *GQ*, *Antaeus*, and other magazines. He has received a Whiting Writers' Award, a Lila Wallace Writers Award, a Pushcart Prize, and the Ribalow Prize. He teaches at Middlebury College.

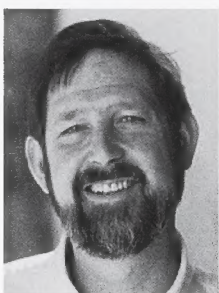
Ursula Hegi is the author of five novels: *The Vision of Emma Blau*, *Salt Dancers*, *Stones from the River*, *Floating in My Mother's Palm*, and *Intrusions*. She has also written a book of nonfiction,



Robert Cohen



Ursula Hegi



Kevin McIlvoy



Josip Novakovich



Sigrid Nunez

Tearing the Silence: On Being German in America and two collections of stories, *Hotel of the Saints* and *Unearned Pleasures*. Her books have been translated into many languages. Awards include an NEA and an Artist Trust Fellowship. *Stones from the River* was a finalist for the PEN/Faulkner Award. Ms. Hegi has served as a juror for the National Book Awards and the National Book Critics Circle Awards.

Kevin McIlvoy is the author of four novels: *A Waltz*, *The Fifth Station*, *Little Peg*, and, most recently, *Hyssop*. His work has appeared in the *Southern Review*, *TriQuarterly*, and *Ploughshares*. He teaches in the MFA Program at New Mexico State University where he is Editor-in-Chief of *Puerto Del Sol* magazine. He is an adjunct faculty member of the Warren Wilson MFA Program.

Josip Novakovich has published two story collections, *Yolk* and *Salvation and Other Disasters*, and a collection of narrative essays, *Apricots from Chernobyl*. His textbook, *Fiction Writer's Workshop*, was a Book of the Month Club selection and is widely used in American writing programs. His work has been anthologized in *O. Henry Awards* (1998) and *Best American Poetry* (1997). He has received a Whiting Writers' Award, a Guggenheim

Fellowship, three Pushcart prizes, the Ingram Merrill Award, an American Book Award from the Before Columbus Foundation, and a Cohen/Ploughshares Award. Mr. Novakovich teaches in the MFA Program at Penn State University, and is currently a writing fellow of the New York City Public Library.

Sigrid Nunez is the author of four novels: *A Feather on the Breath of God*, *Naked Sleeper*, *Mitz: The Marmoset of Bloomsbury*, and *For Rouenna*. She has been the recipient of a Whiting Writers' Award and of two awards from the American Academy of Arts and Letters: the Richard and Hilda Rosenthal Foundation Award and the 2000-2001 Rome Prize for Literature. She has taught at Hofstra University, Amherst College, and Columbia University and is currently Visiting Professor at Smith College.

Helen Schulman is the author of the novels *P.S.*, *The Revisionist*, and *Out of Time*, and the short-story collection *Not A Free Show*. She is co-editor of the essay anthology *Wanting A Child*. Her short fiction, essays, and reviews have appeared in *Vanity Fair*, *Time*, *GQ*, *Vogue*, the *New York Times Book Review*, the *Paris Review*, *Ploughshares*, and *BookForum*. She is the author of several commissioned screenplays and has taught at Emory University, Bard College, Bennington



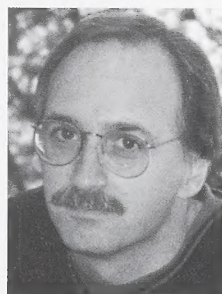
Contributor Ning Cabiles after a visit to the Bread Loaf bookstore.

College, NYU, and for the past ten years in the MFA Program at Columbia University School of the Arts.

Jim Shepard is the author of five novels—*Flights*, *Paper Doll*, *Lights Out in the Reptile House*, *Kiss of the Wolf*, and *Nosferatu*—and two collections of short stories: *Batting Against Castro* and the forthcoming *Love and Hydrogen*. His short fiction has appeared, among other places, in the *New Yorker*, *Harper's*, the *Atlantic Monthly*, *Esquire*, the *Paris Review*, *TriQuarterly*, *DoubleTake*, and *Tin House*. He teaches at Williams College.



Helen Schulman



Jim Shepard



Susan Straight



Michael Collier



Toi Derricotte



Carol Muske-Dukes

Susan Straight is the author of five novels, *Aquaboogie*, *I Been in Sorrow's Kitchen* and *Licked Out All the Pots*, *Blacker than a Thousand* *Midnights*, *The Gettin Place*, and most recently *Highwire Moon*, which was nominated for the 2001 National Book Award. Her essays have been published in the *New York Times Magazine*, the *Los Angeles Times Magazine*, *Harper's*, *Family Circle*, *Salon*, and *Readers Digest*, and her short stories in *TriQuarterly*, *Ploughshares*, and the *North American Review*. She was born in Riverside, California, where she lives with her daughters.

POETRY

Michael Collier, director of the Conference, is the author of four books of poems: *The Clasp and Other Poems*, *The Folded Heart*, *The Neighbor*, and, most recently, *The Ledge*. A finalist for the 2000 National Book Critics Circle Award, he has received Guggenheim and Thomas Watson fellowships,

two NEA fellowships, a "Discovery"/The Nation Award, the Alice Fay di Castagnola Award from the Poetry Society of America, and a Pushcart Prize. His poems have appeared in the *Atlantic Monthly*, the *Nation*, the *New Republic*, and *Poetry*. Mr. Collier is co-director of the Creative Writing Program at the University of Maryland.

Toi Derricotte has published four collections of poetry: *Natural Birth*, *The Empress of the Death House*, *Captivity*, and, most recently, *Tender*, which received the Paterson Poetry Prize. A memoir, *The Black Notebooks*, received the Anisfield-Wolf Book Award for nonfiction. She has received two fellowships from the NEA, two Pushcart Prizes, and a United Black Artists, USA, Inc., Distinguished Pioneering of the Arts Award. She is Professor of English at the University of Pittsburgh and co-founder of Cave Canem, a workshop retreat for African-American poets.

Carol Muske-Dukes has published six collections of poetry; the most recent, *An Octave Above Thunder*, was a nominee for the *Los Angeles Times* Book Prize and a *New York Times* Notable Book. She has written three novels, *Life After Death*, *Saving St. Germ*, which was a *New York Times* Notable Book, and two books of essays, *Women and Poetry* and *A Poet in Hollywood*, due out in 2002. A recipient of Guggenheim, NEA, and Ingram-Merrill fellowships, she is a regular critic and columnist for both the *New York Times* and the *Los Angeles Times* book reviews. She is a professor at the University of Southern California, where she directs the PhD Program in Creative Writing and Literature.

Steve Orlen has published five books of poetry, including *Kisses* and *This Particular Eternity*. Among his awards are a Guggenheim Fellowship, three National Endowment for the Arts grants, and the George Dillon Memorial Award from *Poetry*.

He teaches at the University of Arizona in Tucson and in the low residency MFA Program at Warren Wilson College.

Carl Phillips is the author of five books of poetry, including *Pastoral* and *The Tether*; a sixth collection, *Rock Harbor*, will be published in the winter of 2002. A finalist for the National Book Award and the National Book Critics Circle Award, Phillips's honors include fellowships from the Guggenheim Foundation and the Library of Congress, the Morse Poetry Prize, the Pushcart Prize, and an Award in Literature from the American Academy of Arts and Letters. Phillips is Professor of English at Washington University, St. Louis.

Alan Shapiro has published seven books of poetry, including *Happy Hour*, winner of the 1987 William Carlos Williams Award, *Mixed Company*, winner of the *Los Angeles Times* Book Award, and *The Dead Alive and Busy*, winner of the Kingsley Tufts Award. His

new book of poems, *Song and Dance*, will be published in 2002. Shapiro has published two memoirs, *The Last Happy Occasion*, a 1996 finalist for the National Book Circle Critics Award, and *Vigil*. His translation of *The Oresteia* by Aeschylus will be published in 2002. He teaches at the University of North Carolina at Chapel Hill.

Tom Sleigh is the author of *After One; Waking*, a *New York Times* Notable Book; *The Chain*, a finalist for the Lenore Marshall Prize; *The Dreamhouse*, a finalist for the *Los Angeles Times* Book Award; and a translation of Euripides's *Heracles*. He has won the Lila Wallace/Reader's Digest Fund Individual Writer's Award, a Guggenheim Fellowship, two NEA grants, and the Shelley Award from the Poetry Society of America. He has taught at the Iowa Writers' Workshop and the New York University Graduate Writing Program. Presently, he teaches at Dartmouth College and lives in Cambridge, Massachusetts.

SPECIAL GUESTS

John Elder teaches English and environmental studies at Middlebury College and lives in the nearby village of Bristol with his wife Rita. His two most recent books, *Reading the Mountains of Home* and *The Frog Run*, explore the meaning of Vermont's landscape and environmental history for him as a teacher, writer, and householder. He is co-editor of the *Norton Anthology of Nature Writing*.

Galway Kinnell is a former MacArthur Fellow and has been State Poet of Vermont. In 1982 his *Selected Poems* won the Pulitzer Prize and the National Book Award. He lives in New York City and Vermont.



Contributor Mary Kuechenmeister and faculty member Thomas Mallon.

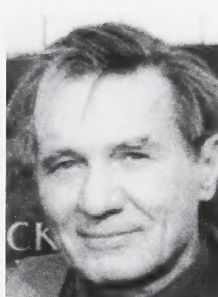
ADMINISTRATION

Devon Jersild is administrative director of the Conference. She is the author of *Happy Hours: Alcohol in a Woman's Life*. Her short fiction has appeared in the *Kenyon Review* and *Ploughshares*, and has been anthologized in *The O. Henry Awards*. She has reviewed for the *Times Literary Supplement*, the *New York Times Book Review*, and the *Chicago Tribune*.

Noreen Cargill is administrative manager of the Conference. She has worked with writers and readers in several venues, most recently at an independent bookstore, The Book Rack & Children's Pages, where she directed the store's writing and language school and managed its publishing house, Onion River Press.



John Elder



Galway Kinnell



Devon Jersild



Noreen Cargill



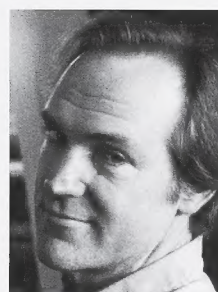
Steve Orlen



Carl Phillips



Alan Shapiro



Tom Sleigh

